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Josef Hofmann: An Analysis of Selected Solo Piano Works

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JOSEF HOFMANN: AN ANALYSIS OF SELECTED SOLO PIANO WORKS

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ABSTRACT

This document presents analyses of selected solo piano works of the composer-pianist Josef Hofmann. After an introduction on Hofmann in Chapter I with a brief explanation of his three periods of composition and summary of related literature, Chapter II presents biographical information. The analysis of three selected works, “Barcarolla,” “Theme with Variations and Fugue” and “Trois Impressions” comprises Chapter III with examples from the score and tables presented in the text. These works were selected because they displayed varied aspects of Hofmann’s compositional style and were representative of three periods of composition. Chapter IV summarizes the material and includes other works of Hofmann for further study.

TABLE OF CONTENTS

Abstract.....	iii
List of Examples.....	v
List of Tables.....	xii
Chapter I: Introduction.....	1
Chapter II: Biography.....	10
Chapter III: Analyses of Selected Works.....	20
“Barcarolla”.....	20
“Theme with Variations and Fugue”.....	25
“Trois Impressions”.....	49
Chapter IV: Summary and Conclusion.....	74
Bibliography.....	78
Appendix A: Recital Program 1.....	82
Appendix B: Recital Program 2.....	83
Appendix C: Recital Program 3.....	84
Appendix D: Recital Program 4.....	85

LIST OF EXAMPLES

Example 3.1. Hofmann, “Barcarolla,” measures 20, 84-85, and 109-110.....	21
Example 3.2. Hofmann, “Barcarolla,” measures 6-9.....	21
Example 3.3. Hofmann, “Barcarolla,” measures 32-33.....	22
Example 3.4. Hofmann, “Barcarolla,” measures 58, 64, and 72.....	22
Example 3.5. Hofmann, “Barcarolla,” measures 87-90.....	22
Example 3.6. Hofmann, “Barcarolla,” measures 4-5.....	23
Example 3.7. Hofmann, “Barcarolla,” measures 7-8.....	23
Example 3.8. Hofmann, “Barcarolla,” measure 21.....	23
Example 3.9. Hofmann, “Barcarolla,” measures 7-10.....	24
Example 3.10. Hofmann, “Barcarolla,” measure 9.....	24
Example 3.11. Hofmann, “Barcarolla,” measures 52-54.....	24
Example 3.12. Hofmann, “Barcarolla,” measures 109-110.....	24
Example 3.13. Hofmann, “Theme with Variations and Fugue,” Theme, measures 1-4.....	25
Example 3.14. Hofmann, “Theme with Variations and Fugue,” Variation 1, measures 17-19.....	26
Example 3.15. Hofmann, “Theme with Variations and Fugue,” Variation 2, measures 54-55 and 62.....	27
Example 3.16. Hofmann, “Theme with Variations and Fugue,” Variation 3, measures 68, 72, and 80-81.....	27
Example 3.17. Hofmann, “Theme with Variations and Fugue,” Variation 3, measures 75-78 and 80b.....	28

Example 3.18. Hofmann, “Theme with Variations and Fugue,” Variation 4, measures 83-84 and 90.....	28
Example 3.19. Hofmann, “Theme with Variations and Fugue,” Variation 4, measures 106b-108b.....	28
Example 3.20. Hofmann, “Theme with Variations and Fugue,” Variation 5, measures 124-26.....	29
Example 3.21. Hofmann, “Theme with Variations and Fugue,” Variation 5, measures 150b and 153-54.....	29
Example 3.22. Hofmann, “Theme with Variations and Fugue,” Variation 6, measures 175-78 and Theme, measures 11-14.....	29
Example 3.23. Hofmann, “Theme with Variations and Fugue,” Variation 7, measures 205, 212a and 209b-212b.....	30
Example 3.24. Hofmann, “Theme with Variations and Fugue,” Variation 7, measures 213 and 215.....	30
Example 3.25. Hofmann, “Theme with Variations and Fugue,” Variation 7, measure 224.....	31
Example 3.26. Hofmann, “Theme with Variations and Fugue,” Variation 8, measures 225-29.....	31
Example 3.27. Hofmann, “Theme with Variations and Fugue,” Variation 1, measures 20-23.....	32
Example 3.28. Hofmann, “Theme with Variations and Fugue,” Variation 2, measures 57-59.....	32
Example 3.29. Hofmann, “Theme with Variations and Fugue,” Variation 3, measures 65-67.....	32
Example 3.30. Hofmann, “Theme with Variations and Fugue,” Variation 4, measures 91-95.....	33
Example 3.31. Hofmann, “Theme with Variations and Fugue,” Variation 5, measures 119-21 and 129-31.....	33
Example 3.32. Hofmann, “Theme with Variations and Fugue,” Variation 6, measures 197-98.....	33

Example 3.33. Hofmann, “Theme with Variations and Fugue,” Variation 7, measures 205-206.....	34
Example 3.34. Hofmann, “Theme with Variations and Fugue,” Variation 8, measures 228 and 238.....	34
Example 3.35. Hofmann, “Theme with Variations and Fugue,” Variation 1, measures 36-39.....	35
Example 3.36. Hofmann, “Theme with Variations and Fugue,” Variation 1, measures 61-63.....	35
Example 3.37. Hofmann, “Theme with Variations and Fugue,” Variation 3, measures 65-66.....	35
Example 3.38. Hofmann, “Theme with Variations and Fugue,” Variation 3, measures 76-78.....	35
Example 3.39. Hofmann, “Theme with Variations and Fugue,” Variation 4, measures 91-95.....	36
Example 3.40. Hofmann, “Theme with Variations and Fugue,” Variation 4, measures 103-106a.....	36
Example 3.41. Hofmann, “Theme with Variations and Fugue,” Variation 5, measures 121-22 and 126.....	36
Example 3.42. Hofmann, “Theme with Variations and Fugue,” Variation 5, measures 148-49.....	37
Example 3.43. Hofmann, “Theme with Variations and Fugue,” Variation 6, measures 197-98.....	37
Example 3.44. Hofmann, “Theme with Variations and Fugue,” Variation 7, measures 221-24.....	38
Example 3.45. Hofmann, “Theme with Variations and Fugue,” Variation 8, measures 225-29.....	38
Example 3.46. Hofmann, “Theme with Variations and Fugue,” Variation 8, measures 250-53.....	38
Example 3.47. Hofmann, “Theme with Variations and Fugue,” Variation 8, measures 296-99.....	38

Example 3.48. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 300-307.....	39
Example 3.49. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 331-34.....	40
Example 3.50. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 335-37.....	40
Example 3.51. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 372-83.....	41
Example 3.52. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 382-85.....	41
Example 3.53. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 365-67, 402-404, and 416-21.....	41
Example 3.54. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 378-83.....	42
Example 3.55. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 386-402.....	43
Example 3.56. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 405-407.....	43
Example 3.57. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 356-59.....	43
Example 3.58. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 363-68.....	44
Example 3.59. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 332-39.....	44
Example 3.60. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 376-77 and 380-83.....	45
Example 3.61. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 386-89.....	45
Example 3.62. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 398-402.....	46

Example 3.63. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 408-11 and 420-21.....	46
Example 3.64. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 372-77.....	46
Example 3.65. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 304-05.....	47
Example 3.66. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 386-89.....	47
Example 3.67. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 402-405.....	47
Example 3.68. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 418-24.....	48
Example 3.69. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 426-31.....	48
Example 3.70. Hofmann, “Penguin,” measures 1-2.....	50
Example 3.71. Hofmann, “Penguin,” measure 43.....	50
Example 3.72. Hofmann, “Penguin,” measure 72.....	50
Example 3.73. Hofmann, “Penguin,” measure 10.....	50
Example 3.74. Hofmann, “Penguin,” measures 6-7.....	51
Example 3.75. Hofmann, “Penguin,” measure 12.....	51
Example 3.76. Hofmann, “Penguin,” measures 35-37.....	51
Example 3.77. Hofmann, “Penguin,” measures 40-43.....	52
Example 3.78. Hofmann, “Penguin,” measures 4-5.....	52
Example 3.79. Hofmann, “Penguin,” measures 10-11.....	53
Example 3.80. Hofmann, “Penguin,” measure 7.....	53
Example 3.81. Hofmann, “Penguin,” measures 62-64.....	53
Example 3.82. Hofmann, “Penguin,” measures 27-28.....	53

Example 3.83. Hofmann, “Penguin,” measures 30-31.....	53
Example 3.84. Hofmann, “Penguin,” measures 32-33.....	54
Example 3.85. Hofmann, “Penguin,” measures 9-10.....	54
Example 3.86. Hofmann, “L’Orient et l’Occident,” measure 9.....	56
Example 3.87. Hofmann, “L’Orient et l’Occident,” measure 11.....	56
Example 3.88. Hofmann, “L’Orient et l’Occident,” measure 12 and 16.....	56
Example 3.89. Hofmann, “L’Orient et l’Occident,” measure 19.....	57
Example 3.90. Hofmann, “L’Orient et l’Occident,” measures 56-63.....	57
Example 3.91. Hofmann, “L’Orient et l’Occident,” measures 52-53.....	58
Example 3.92. Hofmann, “L’Orient et l’Occident,” measures 45-47 and 53-55.....	59
Example 3.93. Hofmann, “L’Orient et l’Occident,” measures 3-4 and 7-10.....	59
Example 3.94. Hofmann, “L’Orient et l’Occident,” measures 17 and 20-21.....	60
Example 3.95. Hofmann, “L’Orient et l’Occident,” measures 9-13.....	61
Example 3.96. Hofmann, “L’Orient et l’Occident,” measure 17.....	61
Example 3.97. Hofmann, “L’Orient et l’Occident,” measures 21-22.....	62
Example 3.98. Hofmann, “L’Orient et l’Occident,” measures 31-36.....	62
Example 3.99. Hofmann, “L’Orient et l’Occident,” measures 60-63.....	62
Example 3.100. Hofmann, “L’Orient et l’Occident,” measures 41-42.....	63
Example 3.101. Hofmann, “L’Orient et l’Occident,” 48-55.....	63
Example 3.102. Hofmann, “Le Sanctuaire,” page 1, staff 2.....	65
Example 3.103. Hofmann, “Le Sanctuaire,” page 1, staff 1.....	66
Example 3.104. Hofmann, “Le Sanctuaire,” page 1, staff 3.....	66
Example 3.105. Hofmann, “Le Sanctuaire,” page 3, staff 1.....	67

Example 3.106. Hofmann, “Le Sanctuaire,” page 4, staff 4.....	67
Example 3.107. Hofmann, “Le Sanctuaire,” page 4, staff 2.....	68
Example 3.108. Hofmann, “Le Sanctuaire,” page 5 staff 4 – page 6, staff 1.....	68
Example 3.109. Hofmann, “Le Sanctuaire,” page 6, staves 2-3.....	69
Example 3.110. Hofmann, “Le Sanctuaire,” page 7, staff 2.....	69
Example 3.111. Hofmann, “Le Sanctuaire,” page 8, staff 4.....	70
Example 3.112. Hofmann, “Le Sanctuaire,” page 4, staff 1.....	70
Example 3.113. Hofmann, “Le Sanctuaire,” page 6, staff 2.....	70
Example 3.114. Hofmann, “Le Sanctuaire,” page 3, staff 1.....	71
Example 3.115. Hofmann, “Le Sanctuaire,” page 2, staff 1.....	71
Example 3.116. Hofmann, “Le Sanctuaire,” page 3, staff 2.....	72
Example 3.117. Hofmann, “Le Sanctuaire,” page 3, staff 4.....	72
Example 3.118. Hofmann, “Le Sanctuaire,” page 7, staff 1.....	73

LIST OF TABLES

Table 3.1. Hofmann, “Barcarolla,” formal outline.....	20
Table 3.2. Hofmann, “Theme with Variations and Fugue,” harmonic reduction.....	26
Table 3.3. Hofmann, “Penguin,” formal outline.....	49
Table 3.4. Hofmann, “Penguin,” harmonic alternations.....	52
Table 3.5. Hofmann, “L’Orient et l’Occident,” Mm. 1-39, 56-62, formal outline.....	55
Table 3.6. Hofmann, “L’Orient et l’Occident,” Mm. 40-55, harmonic outline.....	58
Table 3.7. Hofmann, “Le Sanctuaire,” formal outline.....	65
Table 3.8. Hofmann, “Le Sanctuaire,” B, C, and D sections, harmonic reduction.....	67

CHAPTER I

INTRODUCTION

Josef Hofmann (1876-1957) is considered by many to be the greatest pianist of his time.¹ As an American pianist of Polish birth, he began music study with his father at the age of three.² The concert tours by age five and his improvisatory skills have caused many to compare Hofmann's musical gifts to those of Mozart. By the age of seven, he was composing and performing throughout Europe as a sensational attraction, and in America (at the Metropolitan Opera House) by age nine.³ He studied with Moszkowski briefly in 1892, and then became the sole private student of Anton Rubinstein.⁴ Hofmann enjoyed success in Russia, central Europe, South America, and the United States and became the director, from 1926-1938, of the Curtis Institute of Music in Philadelphia, which produced many of the finest performing musicians of the time.⁵

He enjoyed considerable popularity during his childhood, having played 52 concerts in ten weeks at the age of ten. The New York Society for Prevention of Cruelty to Children exploited Hofmann as a test case, claiming that he was not having a normal

¹ David Dubal, *The Art of the Piano* (New Jersey: Amadeus Press, 2004), 162.

² Stanley Sadie, ed. *New Grove Dictionary of Music and Musicians* (London: Macmillan, 1992), s. v. "Hofmann, Josef Casimir," by Gregor Benko.

³ Dubal, *Art of the Piano*, 163.

⁴ Sadie, "Josef Casimir Hofmann," *New Grove Dictionary of Music and Musicians*, 604.

⁵ Harold C. Schonberg, *The Great Pianists* (Simon & Schuster, 1987), 384.

childhood. The concern for the young Hofmann caused a New York philanthropist, Alfred Corning Clark, to donate \$50,000 to his father, Casimir Hofmann, provided that Josef be withdrawn from the concert stage until he was 18.⁶ The offer was accepted and the Hofmanns sailed for Berlin shortly afterward. Here, in 1892, Josef studied with Moritz Moszkowski and subsequently with Anton Rubinstein.

Hofmann was not only a child prodigy in music, but was equally gifted in science, mathematics and mechanics. He patented over 60 inventions, many of them well-known and used by us today. The invention of pneumatic shock absorbers for cars and planes earned him a fortune in the early twentieth century.⁷ He also invented medical devices, a furnace that burned crude oil, and a house that revolved with the sun, and was responsible for many inventions which have improved the action of the piano.

Between 1910 and 1935, Hofmann was considered to be without equal among Romantic pianists. His playing was characterized by faultless pedaling, the most even passagework and the widest range of dynamics with a pellucid and chaste tone, while his sudden improvisatory eruptions heightened the emotional content of everything he performed. His playing set the standard for professional pianists in the earlier twentieth century, and Rachmaninoff admired him enough to dedicate his Third Piano Concerto to him.⁸

Hofmann's repertoire included Beethoven, Chopin, Schumann and Liszt, as well as salon music, but very little Brahms or twentieth-century works. Although he was the first professional musician to ever record (in New Jersey, 1887), he made only a few

⁶ Schonberg, *The Great Pianists*, 384.

⁷ Abram Chasins, *Speaking of Pianists* (New York: Alfred A. Knopf, 1967), 20.

⁸ Sadie, "Josef Casimir Hofmann," *New Grove Dictionary of Music and Musicians*, 604.

commercial recordings on Edison's cylinders. Published evaluations of Hofmann's artistic work by his own contemporaries, including Anton Rubinstein, Saint-Saens, Rachmaninoff, and Stravinsky, place Hofmann with Liszt and Busoni as one of the most important of the Romantic pianists.

In his own compositions, three style periods are evident.⁹ The first period, from 1883-1887, consists of many character-piece types of the salon-music genre.¹⁰ Paraphrases from the style of other composers can be found, and traditional harmony with simple melody and accompaniment patterns abound. Pieces can be programmatic or non-programmatic and titles often show the influence of Chopin: mazurka, waltz, barcarolle, bolero, polka, romance, nocturne and polonaise.¹¹

Works of the middle period (1888-1903) can be classified as character pieces, works in classic forms, or large-form works. A very large amount of Hofmann's music is from this period, affording many examples for study. Works of the middle period display greater difficulties for the pianist, thicker textures, and a wider variety of motifs and figurations.¹² In Hofmann's later years, during his third style period (1904-1943), he revised earlier works and became more acquainted with new styles of the day.¹³ He was still unsure about the musical validity of Debussy, Scriabin and even Rachmaninoff,¹⁴ but

⁹ Stephen Husarik. "Josef Hofmann (1876-1957), The Composer and Pianist, with an Analysis of Available Reproductions of His Performances" (PhD diss., University of Iowa, 1973), 62.

¹⁰ Ibid., 70.

¹¹ Ibid., 79.

¹² Ibid., 97.

¹³ Ibid., 112.

¹⁴ Ibid., 122.

he tried to absorb these new styles in his later compositions, written under the pseudonym Michel Dvorsky.¹⁵

This document will present analyses from each period of composition in order to gain an adequate understanding of Hofmann's compositional styles. The solo piano works of Hofmann to be analyzed are: "Barcarolla," "Thema mit Variationen und Fuge" ("Theme with Variations and Fugue") and "Trois Impressions" (comprised of three works: "Penguin," "L'Orient et l'Occident," and "Le Sanctuaire"). The first, "Barcarolla" (1887), represents his early period of composition. The "Theme with Variations and Fugue" (1892) represents the middle period works, while "Trois Impressions" (1915) characterizes Hofmann's later style. Additional works by Hofmann will be briefly cited in Chapter 4.

The "Barcarolla" is characteristic of the early period with its generic title and simple patterns of melody and figuration. The selected "Theme with Variations and Fugue" (1892) is typical of the middle period in its use of a standard classical form, which, in this case, involves eight variations and an elaborate fugue. This work represents the outcome of Hofmann's compositional study both with Heinrich Urban, a composer, violinist, and pedagogue in Berlin (who also taught Paderewski), and later with Moritz Moszkowski, the famous German pianist, teacher, and composer (of Polish descent). The final group of three pieces to be analyzed ("Trois Impressions") represents the later style in its influence of Debussy impressionism.

¹⁵ Ibid., 118.

Purpose

The purpose of the proposed document is to present a comprehensive analysis of selected solo piano works composed by Josef Hofmann that represent his three compositional periods. These pieces have not been analyzed comprehensively before. It is the intent that through analysis the reader will gain a heightened appreciation of Hofmann's works, and that pianists will seek to perform his music. Although some works have been performed and recorded, they still have not received sufficient attention from musicians. Much of the solo piano music is currently out of print and remains only in the rare special collections of libraries around the world. This is regrettable since Hofmann was so influential to many pianists and musicians of the time.

Justification

This analysis of Hofmann's selected works is justified by the fact that no comprehensive analyses exist of his solo piano music. A dissertation by Stephen Husarik (1983)¹⁶ briefly analyzes some of Hofmann's music based on recordings, gives general information on Hofmann's playing, and analyzes some works relatively superficially. A comprehensive analysis of selected solo piano works would provide a source of deeper insight toward understanding Hofmann's musical style. Although recordings can be helpful toward an understanding of his style, a greater depth of understanding can be reached by a thorough analysis of specific compositions. This analysis will serve as a reference to those who would seek to study, perform and promote his music and revisit his thoughts about music and composition.

¹⁶ Husarik, "Josef Hofmann."

Limitations

This project is limited to analysis of the works cited above in the context of early, middle, and late period styles. It will not necessarily cover all aspects of Hofmann's compositional style. The analysis will relate mainly to the written scores and not to any recordings that may be available. As some personal papers of Josef Hofmann are unavailable for research at this time, this document will mainly draw from material by other writers.

Related Literature

Useful information on Hofmann's career and achievements is found in *The Great Pianists* by Harold Schonberg.¹⁷ An article on Josef Hofmann in the *New Grove Dictionary of Music and Musicians*¹⁸ highlights the most important biographical information. A more direct approach to his teaching can be found in the chapter entitled "Progress in Piano Study."¹⁹ In the first chapter of *Speaking of Pianists*²⁰ by Abram Chasins, the author gives not only a direct account of Hofmann's teaching but much significant biographical material concerning his life and performing career. Graydon and Sizemore's *The Amazing Marriage of Marie Eustis and Josef Hofmann*²¹ also gives valuable biographical information with excerpts from Hofmann's wife's diary during

¹⁷ Schonberg, *The Great Pianists*, 377-389.

¹⁸ Sadie, "Josef Casimir Hofmann," *New Grove Dictionary of Music and Musicians*, 604.

¹⁹ James Francis Cooke, *Great Pianists on Piano Playing* (New York: Dover Publications, 1999), 156-168.

²⁰ Chasins, *Speaking of Pianists*, 7-26.

²¹ Nell S. Graydon and Margaret D. Sizemore, *The Amazing Marriage of Marie Eustis and Josef Hofmann* (Columbia, South Carolina: University of South Carolina Press, 1965).

concert tours. Other biographical and teaching sources include *The Art of Piano Playing*²² by Heinrich Neuhaus and *Piano Mastery*²³ by Harriette Brower.

In *The Art of the Piano*,²⁴ David Dubal includes an extensive article on Hofmann's life, career, and playing. Arthur Rubinstein frequently mentions Hofmann in his books *My Young Years*²⁵ and *My Many Years*.²⁶ Among other things, he praises Hofmann's use of the left hand and describes his ability to play the left hand part to an entire Beethoven sonata by memory.

The previously cited dissertation by Stephen Husarik²⁷ (1983) analyzes Hofmann's performances based upon the evidence of his recordings. It provides biographical information and a general analysis of Hofmann's recordings and teaching, and categorizes his music into three compositional periods. It also includes an annotated thematic catalogue of all of the solo piano works, with a brief description of each piece, as well as a listing of libraries that own scores, recordings or collections of Hofmann's music.

The main writings of Josef Hofmann are found in two books, *Piano Playing* and *Piano Questions Answered*, which, in a Dover reprint, are combined into one, *Piano*

²² Heinrich Neuhaus, *The Art of Piano Playing*, trans. K. A. Leibovitch (London: Barrie and Jenkins, 1978).

²³ Harriette Brower, "Inspiration in Piano Playing," *Piano Mastery* (New York: Dover Publications, 2003), 107-112.

²⁴ Dubal, *The Art of the Piano*, 162-169.

²⁵ Arthur Rubinstein, *My Young Years* (New York: Alfred Knopf, 1973).

²⁶ Arthur Rubinstein, *My Many Years* (New York: Alfred Knopf, 1980).

²⁷ Husarik, "Josef Hofmann."

Playing with Piano Questions Answered.²⁸ It was originally in the form of articles and answers written in a musicians' advice column for *The Ladies' Home Journal*. This book discusses his views on technic, the use of the pedal, indispensables in pianistic success and his studies with Anton Rubinstein. It also includes an extensive index of the specific musical concepts covered.

There are also countless concert reviews of Hofmann's music written during his lifetime that attest to his greatness as a musician, particularly in *The New York Times*. These sources attest to his fidelity to his own teachings and demonstrate the respect other musicians had for him. There are liner notes in his reproduced recordings, also available online, which give much biographical information about Hofmann. His recordings can be purchased from such labels as Columbia Records, Naxos Historical, or VAI, or accessed from libraries, the most important of which is the International Piano Archives at the University of Maryland, where there is an extensive Josef Hofmann Collection housing many of his recordings and scores.

Most of Hofmann's music has been published, but some scores remain in manuscript form in the International Piano Archives at Maryland. There are also many libraries, several in the United States, containing limited quantities of his music, and those scores do not usually circulate but remain in Special Collections. Scores can be obtained through the International Piano Archives at Maryland by special request and a small fee. The publishers of Hofmann's compositions have mostly gone out of business or have since merged with other publishers, and most of Hofmann's music is currently out of print.

²⁸ Josef Hofmann, *Piano Playing with Piano Questions Answered* (New York: Dover Publications, 1976).

Organization of the Study

The document begins with biographical information on Josef Hofmann's life and music. A brief description of his influences and most outstanding aspects of his teaching concludes Chapter 1. Hofmann's biography is presented in the second chapter. The third chapter analyzes the selected works in chronological order, enabling the reader to observe the progression of styles as Hofmann matured. The final chapter is a summary and conclusion.

CHAPTER II

BIOGRAPHY

Josef Hofmann came to full maturity in the twentieth-century's golden age of art, a time when the production of pianos was at its peak. This created an ideal environment for the success of performing pianists, especially Hofmann. Nevertheless, his musical gifts were most impressively displayed when he improvised upon themes given to him at concerts. His early concert tours at age six, coupled with his skills in improvisation, made him an immediate sensation as a child prodigy, inviting comparisons with Mozart. Anton Rubinstein, who generally disliked child prodigies, was astonished at Hofmann's playing at age seven, calling him a musical phenomenon and saying, "This prodigy I believe in, hear him."²⁹ Here is a boy such as the world of music had never before produced."³⁰ Hofmann's improvisatory manner of performance, characteristic in everything he played, may have inspired Arthur Rubinstein, in his later years, to say, "He was a pianist of great stature, because a musical personality emerged at every concert which I cannot lightly dismiss."³¹

Hofmann was born in Podgorze, Poland near Cracow.³² His father Casimir was a composer of ballets and operas, as well as a good pianist and conductor. Mrs. Hofmann

²⁹ Dubal, *The Art of the Piano*, 162-63.

³⁰ Schonberg, *The Great Pianists*, 384.

³¹ Dubal, *The Art of the Piano*, 167.

³² *Ibid.*, 163.

was a singer at the Cracow Opera.³³ Josef began his lessons at age three from his talented five-year old sister Wanda. He developed so rapidly that Casimir soon began teaching his son himself, becoming a mentor to whom Josef would forever be grateful. His father guided every day of his early artistic life and career, developing his technical equipment to an extraordinarily high level, so that his passagework ultimately became the fastest and most even of any pianist. Hofmann later remarked, “I am sure that my father was the author of a great deal of the success that I have enjoyed.”³⁴

At the age of nine, after five years of study, Josef was permitted to go on a long tour throughout the capitals of Europe. The impresario Herman Wolff, who had organized Rubinstein’s “Historical Recitals” throughout Europe, was now managing Josef’s tours at Rubinstein’s recommendation. When Josef played Beethoven’s Concerto No. 1 under Hans von Bulow, Bulow, a Beethoven specialist, observed that Josef had to correct the cellos by reproducing their part on the piano.³⁵

When Josef was age eleven, he was taken to meet Thomas Edison at Josef’s concert at the Metropolitan Opera House in New York. With Edison’s help, Hofmann produced the first musical recordings in history, now lost to posterity.³⁶ It was during these American concert tours, in which Hofmann played forty concerts with another forty scheduled, that the Society for the Prevention of Cruelty to Children used the young Hofmann as a test case for cruel treatment.³⁷ Medical examination would prove that Josef

³³ Ibid., 163.

³⁴ Ibid.

³⁵ Ibid.

³⁶ Ibid., 164.

³⁷ Ibid.

was “showing signs of mental derangement.”³⁸ “Hofmann insisted that he had been having a grand time, and experienced no strain whatever,”³⁹ notwithstanding his later admission that six months would have restored him:

I should never have stopped appearing in public. That retirement for six years was kindly and generously meant by Alfred Corning Clark, who financed it to the amount of \$50,000. My family meant well too, but I see now that much of that time was wasted. Public appearance is a spur to ambition. If a child is obviously going to be a professional musician, he will be a better one for encountering professional appraisal, at least in homeopathic doses, and with the use of discretion about his health... Public appearance is the test, the yardstick by which a musician can know if he is advancing...No, it was not necessary for me to retire, I believe. I really wasn't ill. Six months would have restored me, but six years made my ambition go slack.⁴⁰

As the Hofmanns prepared for a move to Berlin, Alfred Corning Clark, a New York Businessman, “emerged as from a movie script, offering Casimir \$50,000 on the condition that Josef would not appear in public again until he was eighteen and that Casimir devote himself exclusively to the boy's education.”⁴¹ As a result, the Hofmanns sailed for Europe.⁴² Josef studied theory and composition with Heinrich Urban and was sent to the elegant pianist-composer Moritz Moszkowski for piano instruction. Moszkowski helped build Josef's repertoire in Schumann and Chopin.⁴³ He also dedicated his own E major Concerto to Hofmann, and Hofmann would play several of

³⁸ Schonberg, *The Great Pianists*, 384.

³⁹ Dubal, *The Art of the Piano*, 164.

⁴⁰ Schonberg, *The Great Pianists*, 384.

⁴¹ Dubal, *The Art of the Piano*, 164.

⁴² Schonberg, *The Great Pianists*, 384.

⁴³ Ibid.

Moszkowski's pieces throughout his career.⁴⁴

After less than two years of instruction, Moszkowski confessed, "the boy knows so much more and plays so much better than I do, I don't know how to teach him."⁴⁵ The great Anton Rubinstein was living in Dresden, and Hofmann, now sixteen, was gladly accepted as his student.⁴⁶ Rubinstein had heard him play the Beethoven C minor Concerto at the age of eight, and Hofmann was to be the only private pupil Rubinstein ever accepted.⁴⁷ He had a total of forty lessons with Rubinstein, meeting with him once a week in winter and twice a week in the summer.⁴⁸

Rubinstein demanded textual fidelity. He would also never permit Hofmann to bring any one composition to a lesson more than once because Rubinstein was concerned that he might contradict himself from one lesson to the next. At the age of eighteen, Hofmann was given another unusual performance opportunity. Rubinstein told him to learn his own Fourth Piano Concerto in D minor, which Hofmann had previously not been permitted to study. Rubinstein wanted it learned in two days, since he was to conduct it in Hamburg then.⁴⁹ After Hofmann vigorously protested that this was impossible, Rubinstein's admonishment triumphed: "My boy, for us there are no

⁴⁴ Dubal, *The Art of the Piano*, 165.

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Schonberg, *The Great Pianists*, 384.

⁴⁸ Ibid.

⁴⁹ Ibid., 385.

difficulties.”⁵⁰ The concert was a great success; as Hofmann later recalled, “I was not in the seventh, but the eighth heaven.”⁵¹

This concert ended the lessons with Rubinstein. When Hofmann asked why Rubinstein wanted to terminate lessons, he replied, “My dear boy, I have told you all I know about legitimate piano-playing and music-making – and if you don’t know it yet, why, go to the devil!”⁵² The two never met again and Hofmann realized that the time had come for him to cultivate his own artistic personality. Only eight months later, Rubinstein died of heart failure and Hofmann wrote, “The world appeared suddenly entirely empty to me; my grief made me realize how my heart had worshipped not only the artist in him but also the man.”⁵³

The instruction from Rubinstein served to develop the musicianship that Hofmann always had. Hofmann demonstrated many gifts of hearing, such as absolute pitch, where he once corrected a piano tuner whose tuning fork he correctly perceived as “a shade sharp.”⁵⁴ His wife’s diary tells of an account where Josef did not know what he was to play in a 1909 concert in Russia.⁵⁵ He “made eyebrows when he saw the Brahms [*Handel* Variations] on the program. He had not touched, seen or thought of it for two and a half

⁵⁰ Dubal, *The Art of the Piano*, 165.

⁵¹ Ibid.

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Schonberg, *The Great Pianists*, 381.

⁵⁵ Ibid., 385.

years, since he played it in Libau, April, 1907, and he went through it without a thought or hesitation. It is spooky.”⁵⁶

Harold Schonberg relates:

Blessed with one of the most remarkable ears in musical history, Hofmann could startle his colleagues with Liszt-like tricks in which he played back music, correctly, without ever having seen the printed note. Maurice Aronson, Godowsky’s assistant, liked to tell the story of Godowsky’s *Fledermaus* transcription. It seemed that in Berlin, around 1900, Hofmann and Godowsky became close friends – which they remained throughout life – and Hofmann would drop into Godowsky’s studio to listen, open-mouthed, while Godowsky was working out *Fledermaus*. Hofmann’s father finally ran into Godowsky and said ‘What have you done to Josef? He sits home all day and plays Strauss waltzes.’ A week or so later, Hofmann visited his friend and played the entire transcription, note for note. He of course, had never seen the music; in fact, Godowsky had not even written it down. It should be added that Godowsky’s *Fledermaus* is one of the most fantastic, resourceful, and complicated stunts ever written for the piano. And Rosina Lhevinne says that Hofmann once heard Josef Lhevinne play Liszt’s *Lorelei*, which somehow Hofmann had never studied or heard, and played it that very evening as an encore at his concert. This ability stood Hofmann in good stead because, curiously, he was a poor sight reader.⁵⁷

Hofmann had a large repertoire in his youth that included everything of importance from Beethoven through selected music by Brahms, as well as a large number of lesser-known works.⁵⁸ He played many more concertos than the seven or eight he customarily performed in the last twenty years of his career.⁵⁹ This large repertoire, his understanding of varied musical structures, and his “ears that heard architecture” would contribute significantly to his greatness as pianist and musician, and would also serve as a solid foundation for his approach to composition.

⁵⁶ Ibid.

⁵⁷ Ibid., 386.

⁵⁸ Ibid., 387.

⁵⁹ Ibid.

Two days after the news of Rubinstein's death, Hofmann played the Chopin B-flat Minor Sonata in Cheltenham, England. Hofmann remembered, "As I struck the first notes of the Funeral March the whole audience rose from their seats, as if commanded, and remained standing with lowered heads during the whole piece – in honor of the great departed."⁶⁰

Hofmann married Marie Eustis from New Orleans in 1905. Her father was the American Ambassador to France during the Grover Cleveland administration. Marie, a former student of Giovanni Sgambati, traveled everywhere with her husband. The marriage ended when Marie divorced him after twenty-two years. Josef had fallen in love with a music student thirty years younger. Their relationship had also been in decline since a disagreement arose over Marie's decision to remain at home and raise their three children instead of going on tour with Josef.⁶¹

From 1894 until 1914, Hofmann was considered Rubinstein's successor as he performed in Europe, America, and legendary tours in Russia. Hofmann played as many as 21 recitals in St. Petersburg alone in the vast Salle Noblesse, which seated 3,200, playing a total of 255 compositions before 68,000 people.⁶² With the coming of World War I in 1914, Hofmann ceased playing in Russia.⁶³

Harold Schonberg states that Hofmann's playing before the 1920s may have had moments of pedanticism although the recordings during the 1920s and 30s had much

⁶⁰ Dubal, *The Art of the Piano*, 165.

⁶¹ Ibid., 166.

⁶² Ibid., 165.

⁶³ Ibid., 166.

more titanic force, freedom and originality.⁶⁴ David Dubal also comments on records from the 1920s:

The best of all his pre-electronic records are the acoustical records of 1923. These included his favorite encore numbers – the Wagner-Brassin Magic Fire Music, the Beethoven-Rubinstein Turkish March, and the Gluck-Brahms Gavotte, among others.⁶⁵

Hofmann was the director of the Curtis Institute of Music, Philadelphia, from 1927 until 1938 (the school had been recently established in 1924).⁶⁶ He helped to form the policies of an institution which produced many of the finest performing musicians of the time. He brought such distinguished musicians as Efrem Zimbalist, Fritz Reiner, Marcella Sembrich, and Leopold Auer to the faculty. In 1938, he resigned his position at Curtis although continuing to perform. As he grew older, Hofmann's unhappiness was often eased by alcohol, giving his performances a dangerous unpredictability.⁶⁷ His final Carnegie Hall recital in 1946 had incoherencies. He spent his last years as a virtual recluse, experimenting with improved piano actions and recording techniques.⁶⁸

Hofmann's gifts in science, mathematics and mechanics led to more than 60 patents to his name from shock absorbers to piano mechanism improvements.⁶⁹ The idea for the windshield wiper is said to come from Josef Hofmann, inspired by watching the swinging movement of the pendulum on his metronome. As early as the year 1904 when

⁶⁴ Schonberg, *The Great Pianists*, 380.

⁶⁵ Dubal, *The Art of the Piano*, 167.

⁶⁶ Schonberg, *The Great Pianists*, 386.

⁶⁷ Dubal, *The Art of the Piano*, 166.

⁶⁸ *Ibid.*, 167.

⁶⁹ *Ibid.*, 162.

he was 28 years old, he had even been driving throughout Europe in an elaborate automobile built by himself.⁷⁰

Josef Hofmann made few commercial recordings.⁷¹ A recording of the Golden Jubilee Concert of 1937 at the Metropolitan Opera House is well known.⁷² This concert was the highlight of his mature years as a performer, when he still retained his technical and musical powers, and is representative of his place in American musical life at the age of 61.⁷³ The names on the Musician's Committee for the concert prove this was truly a golden age for pianist-performers: Godowsky, Iturbi, Rachmaninoff, Paderewski, Rosenthal, Horowitz, Hess, and Lhevinne are listed, among others.⁷⁴

The 1937 concert was recorded and preserved under less than ideal conditions.⁷⁵ The disc contained ten of the solos performed at that concert, among them Chopin's G minor Ballade and the "Andante Spianato and Grand Polonaise."⁷⁶ The fact that Abram Chasins criticizes this recording as unrepresentative of Hofmann at his greatest only serves to emphasize the level of pianistic mastery which Hofmann represented to his professional colleagues.

There are significant artistic reasons why Hofmann produced only a small amount of recordings. Europe was producing piano recordings of large-form works performed by

⁷⁰ Ibid., 162.

⁷¹ Ibid., 167.

⁷² Ibid., 166.

⁷³ Ibid.

⁷⁴ Ibid., 167.

⁷⁵ Chasins, *Speaking of Pianists*, 22.

⁷⁶ Ibid., 23.

pianists such as Backhaus, Schnabel, Cortot and Rubinstein.⁷⁷ Hofmann's career, however, was currently based in America, and American recording companies were featuring small works confined to one side of a 78-rpm disc.⁷⁸ The recording companies, aware of the public taste for brief pieces, made fortunes with artists like Heifetz, Paderewski, Caruso and others. Hofmann, however, disliked performing only smaller works for recording companies in his dedication to the realization of large-scaled musical architecture.⁷⁹

Hofmann claimed that availability of recordings would encourage a negative turnout at the box office. As a result, he did not produce many of them, insisting on higher than usual royalties. Chasins says, "It seems to me that had the guiding lights of the recording companies of those days fully understood what Hofmann represented to the history of piano-playing, nothing would have stood in the way of perpetuating his playing; that had he asked for the moon, they would have made every effort to get it for him."⁸⁰

⁷⁷ Ibid.

⁷⁸ Ibid., 24.

⁷⁹ Ibid.

⁸⁰ Ibid.

CHAPTER III

ANALYSES OF REPRESENTATIVE WORKS

Barcarolla (1887)

Hofmann's "Barcarolla" was written in 1887, when the composer was eleven years old. As stated earlier, this period consists of many character-piece types of the salon-music genre. Imitation of styles of other composers can be found, and traditional harmony with simple melody and accompaniment patterns prevail. Titles often show the influence of such composers as Chopin and Liszt.

Simple forms are characteristic of Hofmann's earliest works. "Barcarolla" is written in the A-B-A-C-A form, typical of the character piece, and in 6/8 time. The omission of any tempo marking could indicate that Hofmann either thought it unnecessary or simply forgot to include it. The form of "Barcarolla" is shown in Table 3.1.

Table 3.1. Hofmann, "Barcarolla," formal outline.

mm. 1-19	mm. 20-35	mm. 36-51	mm. 52-90	mm. 91-117
A	B	A	C	A
B-flat Major	F Major	B-flat Major	E-flat Major	B-flat Major

The first A section is in three parts, with A and B divided by a double bar. The B section is characterized by contrasting textures set against each other. A codetta occurs at the end of the C section (measures 83-90), borrowing its triplet motive from the B section. The material from the codetta returns as a coda at the end of the final A section

(measure 109), now in the tonic. Although the B material never returns again, the triplet motive from measure 20 provides motivic unity for the piece since it is also the rhythmic basis for the coda (beginning measure 109) (Example 3.1). The final two measures provide effective closure to the work, an ascending arpeggiation of the B-flat chord followed by a rolled chord, recalling the introduction.

Example 3.1. Hofmann, “Barcarolla,” measures 20, 84-85, and 109-110.



The harmonic language is traditional throughout, the first A section consisting of a standard I-ii-V-I progression. Chromaticism occurs sparingly, where passing or neighbor tones occur (as in measures 6 and 8), where the melodic line is ornamented (the melodic turn in measure 9) (Example 3.2), or where there are secondary dominants and cross relations (Example 3.3).

Example 3.2. Hofmann, “Barcarolla,” measures 6-9.



Secondary dominants and cross relations are a prominent part of the harmonic language in the B section. Example 3.3 presents the secondary dominant chord $\text{vii}^\circ 7/\text{ii}$ (in

Example 3.3. Hofmann, “Barcarolla,” measures 32-33.



second inversion) on the first beat of measure 32 resolving to ii (G minor) in the following measure. There is also a cross relation between F-natural and F-sharp of measure 32 (Example 3.3).

In the C section, secondary dominants that resolve in the traditional manner are also seen more frequently in measures 58, 64, and 72, with chords V/V, V/ii, vii^o/ii, respectively (Example 3.4). The codetta contains the simplest harmony thus far

Example 3.4. Hofmann, “Barcarolla,” measures 58, 64, and 72.



(measures 83-90), consisting of tonic and dominant over an E-flat pedal tone, in keeping with the traditional harmonic style of Hofmann’s early works (Example 3.5).

Example 3.5. Hofmann, “Barcarolla,” measures 87-90.



The simple texture of “Barcarolla” is quite conservative in view of the experimental textures in Hofmann’s later work. A melodic line over a simple accompaniment pattern predominates. In the C section, the melodic line moves to a voice in a lower register. The distributions of common tones in the chord inversions of the A

section impart a remarkable rhythmic buoyancy to the accompanying figuration (Example 3.6).

Example 3.6. Hofmann, “Barcarolla,” measures 4-5.



At the ends of measures 7 and 15, the left hand suddenly doubles the melodic line so that the dissonant E-flat major-seventh chords in this climactic part of the phrase are emphasized (Example 3.7). The next B section (measure 20), begins with a rolled chord

Example 3.7. Hofmann, “Barcarolla,” measures 7-8.



followed by a two-voice texture. The coloristic gestures, characteristic of the B section, are the broken chords in thirty-second notes that respond in a higher register to the duet (Example 3.8).

Example 3.8. Hofmann, “Barcarolla,” measure 21.

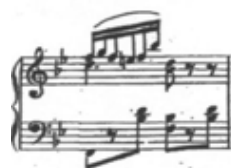


The rather predictable rhythmic pattern of the A section is made more vital and colorful by varied articulations, including the slur and portato (Example 3.9). The melodic contour of the A section is also enhanced by the ornamental turn in sixteenths which provides temporary rhythmic variety with its change to legato sixteenths (Example 3.10).

Example 3.9. Hofmann, “Barcarolla,” measures 7-10.



Example 3.10. Hofmann, “Barcarolla,” measure 9.



The ear perceives a change to the C section in measure 52 because of a new lyrical melodic line in longer note values now played with the left hand, with accompanying parts above and below it (Example 3.11). The melodic line moves back

Example 3.11. Hofmann, “Barcarolla,” measures 52-54.



to the upper voice in the codetta. The ornamental turn (from Example 3.10) appears more frequently in the C section (every four measures), unifying the melodic line in the A and C sections (Example 3.12).

Example 3.12. Hofmann, “Barcarolla,” measures 109-110.



In summary, unity is achieved through the returning ornamental turns in the melodic line of all sections. The articulative slurs and portato indications give variety to

the predictable setting. Simple harmonic structure is varied by the use of chromaticism through passing tones and ornaments, with cross relations and frequent traditional secondary dominants. Coloristic gestures of broken chords, responding in higher registers, provide distinct textural changes, with the melodic line shifting from treble to bass.

Theme with Variations and Fugue, Op. 14 (1892)

The “Theme with Variations and Fugue, Op. 14,” consists of a set of eight variations followed by an extensive fugue. The opening Andante theme in F major is short and in binary form with two eight-bar phrases, each repeated. The melody of the theme will also be the subject of the fugue, with an inevitable alteration of rhythmic values owing to the different meter of the fugue. The use of duple meter in the fugue recalls the final variation in the standard classical variation form with its contrasting meter. Unity and contrast in the variations are achieved through harmony, rhythm, texture and articulation.

The Theme is set in the lower register throughout its entire presentation with the melody in the upper voice, harmonized by supporting chords in *risoluto* (bold). (Example 3.13). The traditional harmonic structure of the Theme includes the

Example 3.13. Hofmann, “Theme with Variations and Fugue,” Theme, measures 1-4.



prominent use of secondary dominant chords resolving in the traditional manner. These secondary dominant chords, in the form of inversions, often facilitate regular stepwise motion in the bass, especially from beat three to beat one of the next bar, reinforcing the triple meter. The harmony becomes more complex from variation to variation through added dissonances, altered or borrowed chords, and modal changes, with eventually only a loose association with the harmonic progression set out in the Theme (Table 3.2).

Table 3.2. Hofmann, “Theme with Variations and Fugue,” harmonic reduction.

Key: F Major
Measures 1-8: $I - I^6 - vii^7 - I^6 - vii/V - V - I^6$ first ending: $ii^6 - V/iii - iii$ second ending: $ii^6 - V^{13}/V - I - ii^6 - V - I$
Measures 9-16: $V - V/ii - ii - vii^7/V - V - I^6 - ii^6 - I - ii^6 - V - I$

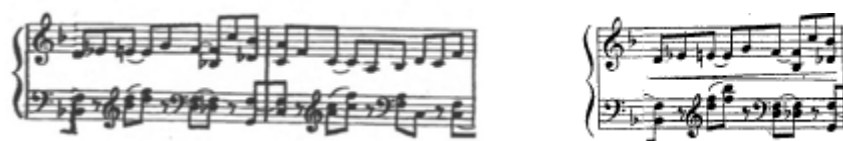
The harmonic progression of the Theme is easily discerned in Variation 1, comprised of triads but now embellished with neighbor chords (Example 3.14).

Example 3.14. Hofmann, “Theme with Variations and Fugue,” Variation 1, measures 17-19.



In Variation 2, the stepwise legato melody in the treble is comprised of syncopated dissonant and neighbor tones. The harmony is similar to the original harmonic progression of the Theme in its diatonicism; however, the cadence on iii (A minor) is not present. In addition, the borrowed ii half-diminished seventh is used in measures 54 and 62, where chromatic neighboring tones color the harmony (Example 3.15).

Example 3.15. Hofmann, “Theme with Variations and Fugue,” Variation 2, measures 54-55 and 62.



In Variation 3, the chromatic bass octaves tend to obscure the harmonic progression of the theme (Example 3.16). In the B section, the added ii half-diminished seventh (borrowed from the parallel minor) appears in measures 75 and 78. Other altered chords are a true deviation from the simple secondary-dominant chords in the B section of the Theme: the flat-III⁷ in measure 76, and flat-VI and flat-II in measure 80b all depart from the standard progression of the Theme (Example 3.17)

Example 3.16. Hofmann, “Theme with Variations and Fugue,” Variation 3, measures 68, 72, and 80-81.⁸¹



In Variation 4, the B section moves to distant tonal centers. In such a free contrapuntal style as this, the harmonic scheme is extended, not strictly following that of the Theme, and includes the use of such borrowed and altered chords as flat-VI, III, flat-

⁸¹ It is possible that, in keeping with the chromatic movement of the bass line, the last octave of measure 80 should be an E natural.

Example 3.17. Hofmann, “Theme with Variations and Fugue,” Variation 3, measures 75-78 and 80b.



VII (measures 83, 84, and 90) (Example 3.18). The major flat-V chord in measure 106b also contributes to the expressive recitative style (the *quasi-recit.* indication at the beginning of this variation), resolving by half-step to the IV chord two measures later (Example 3.19).

Example 3.18. Hofmann, “Theme with Variations and Fugue,” Variation 4, measures 83-84 and 90.



Example 3.19. Hofmann, “Theme with Variations and Fugue,” Variation 4, measures 106b-108b.



In Variation 5, the motion is chromatic, especially in the bass, and again does not follow the Theme’s harmonic progression strictly. Other progressions are still consistent at cadences or beginnings of sections (the tonic occurs at the end of the A section in measure 134 and the B section begins on the dominant in measure 135). The brief cadence on A Minor (measure 126) is consistent with that of the Theme (Example 3.20).

Example 3.20. Hofmann, “Theme with Variations and Fugue,” Variation 5, measures 124-26.



The German augmented sixth chord in measure 150b deviates from the standard progression in the Theme. In measure 154, the cadential material serves as a dominant-ninth introduction to the next variation (Example 3.21).

Example 3.21. Hofmann, “Theme with Variations and Fugue,” Variation 5, measures 150b and 153-54.



Variation 6 is the first variation entirely in the minor mode. Elements of the standard harmonies from the Theme are presented, notably where the harmonic progression is derived from the chromatic ascending bass line from measures 11-14 of the Theme (Example 3.22).

Example 3.22. Hofmann, “Theme with Variations and Fugue,” Variation 6, measures 175-178 and Theme, measures 11-14.



Variation 7 uses altered and borrowed chords less frequently than in other variations. The flat-VI⁷ and sharp-iv fully-diminished-seventh chords of Variation 7 are featured (Example 3.23). Again, the cadence on A minor (iii) is found in measure 212a,

consistent with that of the Theme. The altered flat-VI is found at the end of measure 209b for variety and the Neapolitan sixth in measure 210b will appear later, near the end of the Fugue.

Example 3.23. Hofmann, “Theme with Variations and Fugue,” Variation 7, measures 205, 212a and 209b-212b.



The B section moves to distant temporary key areas. While the same harmonic progression from the Theme is not used, secondary dominants and fully diminished seventh chords resolving in a traditional manner frequently facilitate harmonic motion (Example 3.24). Variation 7 ends with harmonic motion on every eighth, finally leading to a IV chord with the flatted fifth in the bass, providing a transition to Variation 8 (Example 3.25).

Example 3.24. Hofmann, “Theme with Variations and Fugue,” Variation 7, measures 213 and 215.



Example 3.25. Hofmann, “Theme with Variations and Fugue,” Variation 7, measure 224.



The key areas defined throughout Variation 8 are consistent with the Romantic practice of moving to temporary key areas at the interval of a third. The key scheme involves such harmonic movement as: A-flat major – C major – F minor – C-sharp minor – F major. The A-flat major tonality is the most remote tonality from F major found in any of the variations. Although this variation’s harmonic succession is the furthest away from that of the Theme, the frequent use of secondary dominants (V/V, V/IV, V/VI) still recalls it. The structure of the harmonic progression in the Theme, however, is not in evidence due to the frequency of tonal area changes (Example 3.26).

Example 3.26. Hofmann, “Theme with Variations and Fugue,” Variation 8, measures 225-29.



Rhythm is a prominent element of contrast in the variations. In Variation 1, the pulsation of one beat per bar remains the same as in the Theme, but the overall effect is a busier and thicker texture since the subdivision moves from eighth-notes to sixteenths, then to triplet sixteenths (Example 3.27).

Marked *Un poco piu vivo*, the triads in each hand will be heard at least twice as fast as the eighths in the Theme. In Variation 2, the 9/8 time signature contributes to the

Example 3.27. Hofmann, “Theme with Variations and Fugue,” Variation 1, measures 20-23.



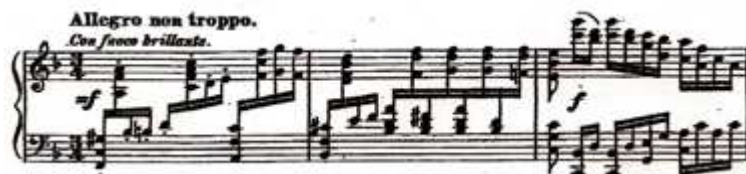
lyrical character with its eighth-note passing tones. Reminiscent of the rhythm of a barcarolle, the syncopation here creates a lilting effect, specifically through the use of two-note slurs and constant alternation of registers. The melody in the treble is comprised of dissonant tones that anticipate the downbeats while the prominent recurring rhythm includes an eighth rest on every third offbeat in the bass (Example 3.28).

Example 3.28. Hofmann, “Theme with Variations and Fugue,” Variation 2, measures 57-59.



Variation 3 contains a virtuosic texture of single notes alternating with syncopated full chords in fast sixteenths (Example 3.29). In Variation 4, the accents in measures 93-95 draw attention to the dotted rhythm motive. The accents in measures 91-92 in the bass emphasize the longer quarter-note value, highlighting the counterpoint and syncopation (Example 3.30).

Example 3.29. Hofmann, “Theme with Variations and Fugue,” Variation 3, measures 65-67.



Example 3.30. Hofmann, “Theme with Variations and Fugue,” Variation 4, measures 91-95.



Although Variation 5 is a staccato Animato and its interest lies in the articulation, the rhythm becomes significant through syncopation, sforzandi (on offbeats) and accents (Example 3.31). Unique to Variation 6 is the change of character in measure 197.

Arpeggios are followed by a new subdivision of sixteenth-notes grouped in six per beat, unifying this variation with the next one (Example 3.32). In Variation 7, each triplet-

Example 3.31. Hofmann, “Theme with Variations and Fugue,” Variation 5, measures 119-21 and 129-31.



Example 3.32. Hofmann, “Theme with Variations and Fugue,” Variation 6, measures 197-98.



sixteenth consistently begins on a dissonant neighbor tone on the downbeat so that dissonance and resolution is constant, propelling the music forward. Accents are written for the chords on longer note values on beat three, syncopated against the pulse in 3/4 time (Example 3.33). In the B section, the syncopated accents will occur on other off-beats additionally. In Variation 8, such idioms as the upbeat ornamentation and 19-note slur recall the lyrical style exemplified by Chopin's Nocturnes (Example 3.34).

Example 3.33. Hofmann, "Theme with Variations and Fugue," Variation 7, measures 205-206.



Example 3.34. Hofmann, "Theme with Variations and Fugue," Variation 8, measures 228 and 238.



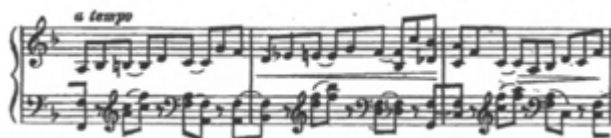
Changes in texture provide contrast throughout the Variations. The *pp e leggiero* marking at the beginning of Variation 1 keeps the texture from becoming too heavy and overbearing. The loudest dynamic markings within the variation are *fortes* marked for the contrasting figuration. Additional contrast is provided by the smaller crescendos and decrescendos in ascending and descending chordal passages. The articulation is varied from staccato to legato two-note phrases, sforzandos and accents (Example 3.35).

Example 3.35. Hofmann, “Theme with Variations and Fugue,” Variation 1, measures 36-39.



The lyrical treble line of Variation 2 is in the middle of the texture with chord patterns in alternating registers (Example 3.36). In Variation 3, the articulation is staccato throughout, with variety achieved in the texture through single notes alternating with syncopated full chords, including consecutive fourths, fifths, sixths and octaves (Example 3.37). The *piano* dynamic in the middle of the B section provides brief contrast through its change of color. (Example 3.38).

Example 3.36. Hofmann, “Theme with Variations and Fugue,” Variation 1, measures 61-63.



Example 3.37. Hofmann, “Theme with Variations and Fugue,” Variation 3, measures 65-66.



Example 3.38. Hofmann, “Theme with Variations and Fugue,” Variation 3, measures 76-78.



Variation 4 is contrapuntal with clearly marked slurs and accents throughout. Accents draw attention to the dotted rhythm motive. The accents in measures 91 and 92, in the bass, highlight that line in the contrapuntal texture and emphasize the syncopation (Example 3.39). The full chords in the treble support a solo line in the bass (Example 3.40).

Example 3.39. Hofmann, “Theme with Variations and Fugue,” Variation 4, measures 91-95.



Example 3.40. Hofmann, “Theme with Variations and Fugue,” Variation 4, measures 103-106a.



The juxtaposition of the lines in longer note values and the prevailing staccato figuration, each melodically independent, contribute to an impression of contrapuntal texture in Variation 5 (Example 3.41). As the intervals become larger and less

Example 3.41. Hofmann, “Theme with Variations and Fugue,” Variation 5, measures 121-22 and 126.



chromatic in the B section, slurs are marked to emphasize the lyrical passing tones. Providing further variety are the accents and sforzandi (Example 3.42).

Example 3.42. Hofmann, “Theme with Variations and Fugue,” Variation 5, measures 148-49.



In Variation 6, the dominating texture is a duet between the upper and lower voices with the subjected accompanying chords in the middle voice. Unique to this variation is the change of character in measure 197. The texture shifts to the higher register for the duration of this variation (Example 3.43).

Example 3.43. Hofmann, “Theme with Variations and Fugue,” Variation 6, measures 197-98.



In Variation 7, the texture remains the same throughout, with triplet sixteenths supported by eighth-note chords or dyads. The primary articulation is a light staccato. In the final section, the triplet-sixteenth figuration descends several octaves from a high register (Example 3.44). In Variation 8, the large intervals in the lower voice are melodically expressive, employing a wider range to the lyrical style. (Example 3.45). The texture thickens from the single melodic line in the treble over a broken-chord accompaniment to a melodic line supported by triads (Example 3.46).

The final portion of Variation 8 is a transition to the Fugue, preparing for the change of key. Hofmann’s innovative approach is to introduce the Fugue only gradually. The first two measures of the subject of the Fugue are found in treble and then repeated

Example 3.44. Hofmann, “Theme with Variations and Fugue,” Variation 7, measures 221-24.



Example 3.45. Hofmann, “Theme with Variations and Fugue,” Variation 8, measures 225-29.



Example 3.46. Hofmann, “Theme with Variations and Fugue,” Variation 8, measures 250-53.



an octave higher. By the time the Fugue has begun, the first part of its subject has already been presented twice in different registers (Example 3.47).

Example 3.47. Hofmann, “Theme with Variations and Fugue,” Variation 8, measures 296-99.



The Fugue is strikingly diatonic. The subject does not occur alone, being freely harmonized at the opening while additional voices and free harmonization gradually

thicken the texture throughout. Momentum and intensity are generated through harmonic rhythm, contrary motion, articulation, phrase extension, false entries, stretto, and doublings of voices.

The Fugue is unified with the variations through its subject, which is derived from the Theme. The subject encompasses a large seven-measure span over the range of a ninth to create a high degree of tension. The rhythmic subdivisions intensify gradually: the longer note values (measures 300 and 301) will give way to shorter ones, with an ornament on the penultimate tone to intensify the rhythmic motion (Example 3.48).

Example 3.48. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 300-307.



The diatonic and stepwise nature of the subject contrasts with several harmonically daring passages as the Fugue progresses. Harmonic motion frequently occurs by dominant and secondary-dominant relationships, by transposition to the relative minor, by common-tone, or by stepwise motion. Although most harmonic motion occurs in these traditional ways, there are also more unusual progressions. For example, while the non-diatonic E⁷ in measure 331 functions as a secondary dominant (V⁷/iii), in the next measures, the subject is then presented in further dominant relationships, the harmony changing once per measure (Example 3.49).

Example 3.49. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 331-34.



A modulation occurs in measure 335 in stepwise motion from D minor to E minor through the use of an Italian sixth in E minor (Example 3.50). The key areas ascend from A-flat minor to F major in measures 372-383. Here, Hofmann incorporates non-diatonic key areas moving by stepwise motion. This motion is derived from the stepwise bass motion of the Fugue opening (Example 3.51).

Example 3.50. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 335-37.



Measures 382-385 are notable in that the harmony changes through the use of common tones just before the return to tonic. The F major, F augmented, D-flat major, and D-flat French-Augmented-sixth all share the same common tone, F (Example 3.52).

In measure 365 another tenor entrance in G minor will utilize phrase extension by repetition of the two-eighths-quarter-note motive through temporary key areas. This pattern of extending the phrase, by sequential repetition, foreshadows the phrasal extension of the climactic bass statement in measure 402. Immediately before the conclusion (measures 416-419), the harmonic dissonance is heightened for the final time by the use of the Neapolitan chord (G-flat major), never presented previously in the Fugue (Example 3.53).

Example 3.51. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 372-83.



Example 3.52. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 382-85.



Example 3.53. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 365-67, 402-404, 416-21.



Rhythm plays an important role in building momentum through diminution and phrase extension. The ascending double-note motives are in diminution, first changing harmony every two measures, but by measures 382 and 383 every measure (Example 3.54). During measures 386-391, the static harmony on the dominant C in the bass is

Example 3.54. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 378-83.



balanced by gradual fragmentation of melodic motives. The false entries, in half notes (measures 393-399), change to quarter notes in measure 400, and eighth-notes in measure 401. The tension created by this diminution leads to a broad restatement of the subject in bass octaves in measure 402 with elaboration of the double-note motives above (Example 3.55).

Phrase extension is found most prominently in the restatement of the subject in the bass in measure 402, creating momentum. The ascending eighth-notes in the bass in measure 405 are repeated sequentially, extending the phrase (Example 3.56).

Hofmann also uses standard fugal techniques such as stretto and false entries to heighten tension. With the entrance in measure 356 in D minor, subject entrances now overlap. Stretto serves to thicken the texture and increase harmonic motion (Example 3.57). An additional example of stretto occurs first in the upper register and later in the tenor.

Example 3.55. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 386-402.



Example 3.56. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 405-407.



Example 3.57. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 356-59.



In measure 365, the incomplete tenor entrance in G minor uses phrase extension and moves through temporary key areas (Example 3.58). After the four entrances of the

subject, measure 332 contains episodic material with chords in thirds, sixths, and octaves. Measure 336 consists of voicings in thirds, in contrary motion one octave apart. Measures

Example 3.58. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 363-68.



338-339 have similar contrary motion between the hands, now involving the sixth and octave (Example 3.59).

Example 3.59. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 332-39.



Hofmann varies the episodic material through ascending motives in double notes. The contrary motion of measures 376-377 evolves into seven measures of these ascending motives through temporary key areas (measures 378-384), over either a tremolo bass or doublings in a lower register (Example 3.60). In measure 386, a cadence is reached on the dominant at the tremolo pedal on C. The culmination of sound produces

a pianistically impressive effect. The upper register is a brilliant display of harmonic thirds, fourths, fifths and sixths, all returning periodically to the C dominant harmony (Example 3.61).

Example 3.60. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 376-77 and 380-83.



Example 3.61. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 386-89.



False entries increase rhythmic and harmonic motion, especially in measures 392-402, until the broad restatement of the subject in bass octaves. These entries initially consist of the first two notes of the subject (Example 3.62). False entries are heard also in the upper register of measures 408-411 in full chords. The rhythm of the first two tones of the subject is in quasi-augmentation with the two half-notes becoming a quarter-note-dotted-half-note in measures 420-421 and 428-429 (Example 3.63).

A primary way that tension is increased in the Fugue is the thickening of texture. Once the four statements of the subject have been presented, the texture thickens through

Example 3.62. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 398-402.



Example 3.63. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 408-11 and 420-21.



the freely harmonized chords in measures 332 and 333. This thickening of texture foreshadows the doubled octaves and sixths in measures 338 and 339. (Example 3.59). Contrary motion between the hands, combined with repetition, builds intensity, especially in measures 339-340, 372-373, and 376-377 (Example 3.64).

Example 3.64. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 372-77.



Measures 372-373 increase the activity through episodes in a thicker texture, having octaves and sixths in B-flat minor. The same intervals will be found in measures 376 and 377, although now a half-step higher, in B minor, increasing tension through the transition to the higher tonality. The episodes here are a variant of the stepwise eighth-notes from measures 304 and 305 of the subject (Example 3.65).

Example 3.65. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 304-05.



In measure 386, at the prolonged pedal on the dominant, the texture thickens through the crescendo of double-notes and tremolo (Example 3.66). The restatement of the full subject in bass octaves leads to octaves in treble and bass by measure 405, the thickest texture yet encountered (Example 3.67). Once the climax has been reached,

Example 3.66. Hofmann, “Theme with Variations and Fugue,” Fugue, measures 386-89.



Example 3.67. Hofmann. “Theme with Variations and Fugue,” Fugue, measures 402-405.



thick texture will predominate for the rest of the Fugue. Large chords in measures 418-419 presented in syncopation represent a culmination of this thickening of texture. There are only two measures of thinner texture in measures 422-423 where doubled ascending chords in the upper register quickly give way to octaves in both hands in measure 424 and full chords by measure 428 (Example 3.68).

Example 3.68. Hofmann. “Theme with Variations and Fugue,” Fugue, measures 418-24.



After the broad restatement of the theme in measure 402, a slightly broader tempo is combined with increasingly louder dynamics, a thick texture, accents, sforzandi and repetition of false entries. Here, the clear eighth-note subdivisions help to define the ensuing tempo in measure 420, *Grandioso sostenuto*, during which the dynamic level reaches its highest point. Measures 426-427 present accents on every beat, while the use of eighth-note rhythm in the last upbeat further increases range and sonority in measure 430 (Example 3.69).

Example 3.69. Hofmann. “Theme with Variations and Fugue,” Fugue, measures 426-31.



Hofmann’s fugue is representative of the contrapuntal tradition as applied to the modern piano in its use of thick textures, wide range of sound, and contrasting rhythmic motives and dynamics. Standard fugal techniques in the episodic material such as sequences with ascending double-notes, stretto, and phrase extension create momentum. Range and sonority increases with thickening texture and changes in harmonic rhythm increase tension. As a result of the thick texture and heavy articulations, the naturally occurring change to a broader tempo allows further clarity of expression.

Trois Impressions (1915)

“Penguin,” the first piece of Hofmann’s “Trois Impressions,” uses rhythmic, harmonic and dynamic means to achieve unpredictability and an angular character suitable to the title of the piece. The symmetrical form A-B-C-B-Coda is the framework. The impression of a penguin is created by musical instability expressed primarily in a rhythmic context, while the harmonic and dynamic scheme unifies the structure. Table 3.3 shows a unified key scheme for the work.

Table 3.3. Hofmann, “Penguin,” formal outline.

Measures:	1-9	10-31	32-49	50-69	70-76
Section:	A	B	C	B	Coda
Key:	Bb Minor	Bb Minor	Db Major	Bb Minor	Bb Minor

Rhythmic unpredictability is achieved through accents, displacement of meter, varying note values, polyrhythms and rests. A *sforzando* occurring on a weak beat is seen in Example 3.70. Accentuation on a weak beat is found in the C section as indicated in

Example 3.71, and *sforzandi* on weak beats occur in Example 3.72 of the final section.

The grace notes are initially presented in the opening measures (Example 3.70). Between measures 10 and 21, grace notes, with their implied accentuation, give further angularity to the rhythm (Example 3.73).

Example 3.70. Hofmann, “Penguin,” measures 1-2.



Example 3.71. Hofmann, “Penguin,” measure 43.



Example 3.72. Hofmann, “Penguin,” measure 72.



Example 3.73. Hofmann, “Penguin,” measure 10.



Instability occurs where the asymmetrically placed sixteenth notes and the accented weak beat interfere with the metric pulse (Example 3.70). The frequent changes

in rhythmic subdivisions prevent any sense of repose. Changing note values causing instability are most noticeable in Example 3.74, and also return at the end of the work (measures 70-73).

Example 3.74. Hofmann, “Penguin,” measures 6-7.



Polyrhythms (particularly two against three) occur regularly between treble and bass in the C section and also appear in the B section (Example 3.75). The use of rests causes instability through syncopation, most importantly in the C section. The triplet figure is made unstable by the rest on beat one of the bass (Example 3.76). Measure 40 contains additional rests that increase intensity in the bass triplet motive. It also supplements the expressive stepwise octave countermelody just above the bass, distinct from the ostinato. The intensity of this passage grows through the syncopation (Example 3.77).

Example 3.75. Hofmann, “Penguin,” measure 12.



Example 3.76. Hofmann, “Penguin,” measures 35-37.



Example 3.77. Hofmann, “Penguin,” measures 40-43.



Recurring harmonic alternation is a prominent feature of the A and B sections and produces a whimsical effect in keeping with the descriptive title. Table 3.4 shows recurring alternations of harmony within the A and B sections. The alternation of III and iv^{7b5} from Section A is shown in Example 3.78 while chords i and iv^7 from Section B alternate in Example 3.79. The alternation of VI to V in the A section (Example 3.80) foreshadows the same harmonic alternation in the climax of the work (Example 3.81).

Table 3.4. Hofmann, “Penguin,” harmonic alternations.

Section A		Section B	
Measure	Alternation	Measure	Alternation
1	$vii^{o7} - I$	10-11	$i - iv^7$
4-5	$III - iv^{7b5}$	16-18	$III - iv^{7b5}$
6-7	$VI - V$	20-21	$V - vii^{o7}/V$
8	$iv^7 - V$	22-24	$V - VI^7$

Example 3.78. Hofmann, “Penguin,” measures 4-5.



In addition to harmonic alternation, a chord with an added sixth also prevents harmonic resolution at the end of the B Section. The D-flat Major chord is sustained with an added B-flat (Example 3.82), followed by the dissonant D-flat Major seven chord

Example 3.79. Hofmann, “Penguin,” measures 10-11.



Example 3.80. Hofmann, “Penguin,” measure 7.



Example 3.81. Hofmann, “Penguin,” measures 62-64.

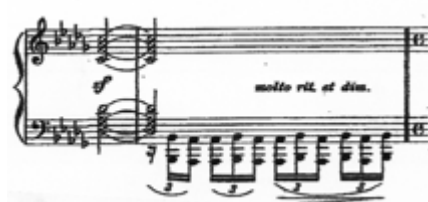


Example 3.82. Hofmann, “Penguin,” measures 27-28.



(Example 3.83). In Example 3.82, the bass alternation between B-flat and A-flat is presented as triplet sixteenth pedal octaves, foreshadowing the ostinato figure which dominates the next C section. There is a traditional diatonic progression of chords colored

Example 3.83. Hofmann, “Penguin,” measures 30-31.



with dissonant neighbor tones throughout the C section. The neighbor tone in the recurring eighth-note motive of the theme creates constant harmonic tension with the bass (Example 3.84). These recurring dissonances provide harmonic unity to the section.

Example 3.84. Hofmann, “Penguin,” measures 32-33.



Instability in “Penguin” is also heightened through dynamic change. The frequent dynamic changes in measures 1-9 move from *mf* to *p* to *f*. Momentum is constantly built through the crescendos which occur with the faster sixteenth subdivisions. Measure 9 grows in intensity through the *crescendo molto* until an abrupt half rest. The immediate change to a *piano* dynamic in the next measure is unexpected (Example 3.85).

Example 3.85. Hofmann, “Penguin,” measures 9-10.



The angularity in “Penguin” is expressed through rhythmic, dynamic, and harmonic means. The rhythmic instability is felt through a displacement of meter, varying subdivisions of the beat and complex two-against-three polyrhythms, as well as syncopated rests. Recurring harmonic alternation is a device that unifies the structure throughout while dissonance and diatonic seventh chords prevent harmonic repose. Finally, frequent dynamic changes portray unpredictability.

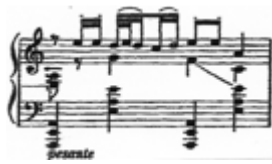
The French titles in “Trois Impressions” reflect Hofmann’s desire to imitate the contemporaneous French style as he saw it. The title “L’Orient et l’Occident” is translated as “East and West,” this work taking the form of two main sections, the first “L’Orient” and the second “L’Occident,” followed by a nine-measure coda that is a return of material from the larger “L’Orient” section. “L’Orient” clearly contains Impressionist tendencies, while “L’Occident” contains elements from jazz. The different sections show contrasting harmonic language, while rhythmic and textural elements provide unity within a section. Table 3.5 provides a harmonic outline.

Table 3.5. Hofmann, “L’Orient et l’Occident,” mm. 1-39, 56-62, formal outline.

“L’Orient”				
Mode: A Phrygian / A Minor				
Mm. 1-8 5 ^{ths} i, VII, VI ⁷ , V	Mm. 9-12 5 ^{ths} i, VII, vii	Mm. 13-16 5 ^{ths} , 8 ^{ves} i, VII, vii	Mm. 17-20 5 ^{ths} , 2 ^{nds} , 8 ^{ves} i, I, VII, vii	Mm. 21-24 5 ^{ths} , 2 ^{nds} , 8 ^{ves} i, iv
Mm. 25-30 5 ^{ths} , 8 ^{ves} i, VII, VI ⁷ , V	Mm. 31-39 Pedal-tone 5 ^{ths} i, v	Mm. 56-61 (Return) Full chords, 8 ^{ves} A Phrygian scale descent		Mm. 62-63 5 ^{ths} , 8 ^{ves} v
“L’Occident”				
Modal Change				
Mm. 40-47, F minor Chromatic harmony V, i		Mm. 48-55, A minor Chromatic harmony III, i		

Harmonic language associated with impressionism is heard in the open fifth bell-tone chords in the introduction and dominates the music of “L’Orient.” Open fifth chords are frequently heard in the left hand in measure 9 (Example 3.86). A few other harmonic changes occur infrequently (G major or E minor-seven), but consistent A minor pedal chords dominate in a static harmonic context throughout the section (Example 3.87).

Example 3.86. Hofmann, “L’Orient et l’Occident,” measure 9.



Example 3.87. Hofmann, “L’Orient et l’Occident,” measure 11.



The use of B-flat alternating with B-natural (measure 12), indicates that the harmonic language incorporates modality (A Phrygian when the B-flat is used). The modal implication (measure 16) is an aspect of Impressionism (Example 3.88). The statement beginning in measure 19 presents a brief modal shift to A major, the first time that this mode is heard (Example 3.89). Finally, only the A minor or A-Phrygian modes alternate for the rest of “L’Orient.”

Example 3.88. Hofmann, “L’Orient et l’Occident,” measures 12 and 16.



Example 3.89. Hofmann, “L’Orient et l’Occident,” measure 19.



The “L’Orient” material returns to conclude the piece in measure 56, the return of A Phrygian providing harmonic unity to the work as a whole. The stepwise bass motion over more than two octaves (measures 56-61) outlines the A-Phrygian mode of the first “L’Orient” section. Only in the last two measures is there a B-natural, indicating the dominant E harmony, but again, with no third in the chord. The inconclusive dominant E (measure 39) recurs at the end (measures 62-63) (Example 3.90).

Example 3.90. Hofmann, “L’Orient et l’Occident,” measures 56-63.

In “L’Occident,” the fuller harmonies in thirds and added tones are a contrast to the open-fifths of “L’Orient.” Many chords used in traditional jazz progressions are present, in addition to Impressionistic modal and whole-tone scales. The use of seventh-chords with flat 5, sharp 5, 9ths, and 11ths all occur in dominant or stepwise

relationships. The harmonic progression for “L’Occident” (measures 40-55) is shown in Table 3.6.

Table 3.6. Hofmann, “L’Orient et l’Occident,” mm. 40-55, harmonic outline.

“L’Occident”								
C ⁹	G ^{7b5}	A ^{b7#5}	A ^{11b5}	Bb ^{7#5}	C# ⁹ /	G# ^{7b5}	A ^{7#5} Bb ^{11b5}	Fm
40	41	42		43	44	45	46	47
C ⁹	G ^{7b5}	Ab ^{7#5}	A ^{11b5}	Bb ^{7#5}	Db ⁹	Ab ^{7b5}	A ^{7#5} Bb ^{11b5}	Am
48	49		50	51	52	53	54	55

The C⁹ in the ninth measure of the chord chart above (measure 48) begins a repeat of the structure, where some chords will now be spelled enharmonically (D-flat⁹ instead of C-sharp⁹, A-flat⁷ flat⁵ instead of G-sharp⁷ flat⁵). Modal harmony is found in measure 40 (C Mixolydian), measure 44 (C-sharp Mixolydian), and measure 48 (C Mixolydian). The stepwise augmented chords in measure 52 ascend by whole tones, proceeding to a climax of thick-textured four-note chords in measure 53 (Example 3.91).

Example 3.91. Hofmann, “L’Orient et l’Occident,” measures 52-53.



As seen in Table 3.6, “L’Occident” yields a symmetrical phrase structure. In measure 46, the French augmented-sixth chord (B-flat^{11b5}) resolves the first half of the phrase structure to F minor in measure 47. The last half resolves instead to A minor (tonic, or A Phrygian) in measure 55 as “L’Occident” comes to a close, the harmony presented by the arpeggios (Example 3.92).

Example 3.92. Hofmann, “L’Orient et l’Occident,” measures 45-47 and 53-55.



The repetitive rhythmic motives in the upper voice unify the melodic lines of “L’Orient.” The two eighth-note Es in measures 3 and 4 will evolve into a theme four measures in length. After a double bar, the presentations of this motivic theme (measure 9) occur in diminution, contracting it to one measure (Example 3.93). These melodic phrases, motivic in nature, begin alternatively on E and A, and gradually ascend (measures 9-16), serving to unify the section.

Example 3.93. Hofmann, “L’Orient et l’Occident,” measures 3-4 and 7-10.



By measure 17, the subdivisions of the beat are becoming more varied and complex within the measure. Measures 19-20 continue elaboration of these subdivisions. The climax at measure 21 is defined by the *molto rit.* in measure 20 with the ensuing *Piu*

mosso in measure 21. Sforzandi and accents bring angularity to the varying subdivisions of the beat (Example 3.94).

Example 3.94. Hofmann, “L’Orient et l’Occident,” measures 17 and 20-21.



In “L’Occident,” the rhythm primarily consists of triplets, except in the climax at measure 52-53. Varying rhythmic subdivision is a rhythmic device found in the climax of both “L’Orient” and “L’Occident.” The rhythmically sparse accompanying patterns in “L’Occident,” with their avoidance of strong beats, draw attention to the melodic treble line (Example 3.92).

The most important unifying factor of “L’Orient” is the thickening of texture each time a phrase is presented, owing to the use of doublings and a gradual increase of dynamic levels. Between measure 9 and 13, there is a change from *piano* to *forte* with increasing octave doublings in the upper voice. The change in pace in the regular quarter-

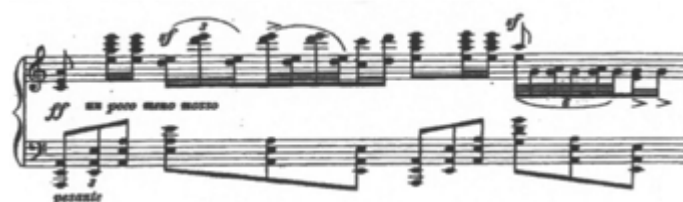
note chords to eighths in measure 12 thickens the texture in the lower register (Example 3.95). The articulation in measure 13 adds variety to the thick texture through the use of sforzandi which reinforce the *pesante* character. Measure 16 becomes still fuller, with the marking *cresc. e poco rit.*

Example 3.95. Hofmann, “L’Orient et l’Occident,” measures 9-13.



Measures 17-20 present an unusually full sonority over a span of four octaves. In measure 17, the marking *un poco meno mosso*, coupled with the fortissimo dynamic, indicates that the thick texture warrants slower motion (Example 3.96). The ensuing climactic four measures (measures 21-24) show the quintal chords combined with seconds, doubled two octaves lower (Example 3.97). After the climax, the texture is gradually reduced (measures 25-39) to the ensuing two-voice duet in measure 35 (Example 3.98).

Example 3.96. Hofmann, “L’Orient et l’Occident,” measure 17.



Example 3.97. Hofmann, “L’Orient et l’Occident,” measures 21-22.



Example 3.98. Hofmann, “L’Orient et l’Occident,” measures 31-36.



The texture in the return of “L’Orient” begins at a piano dynamic (measure 56), utilizing the same repetitive rhythmic motive beginning alternatively on E and A in the upper melodic line. The descending bass line spanning over three octaves, thickens in texture through the low register, and becomes softer (Example 3.99). In “L’Occident,” the simple texture is comprised of a sparse accompaniment pattern of ascending arpeggios in large intervals against a treble melodic line in thirds. In measures 41-43 and

Example 3.99. Hofmann, “L’Orient et l’Occident,” measures 60-63.



49-51, the chromatic harmonic progression produces contrary motion between treble and bass, while the melodic line is characterized by octave leaps (Example 3.100).

As in “L’Orient,” the texture throughout “L’Occident” constantly builds to its thickest in the climax. The second statement in measures 48-55 is stated in triads instead

Example 3.100. Hofmann, “L’Orient et l’Occident,” measures 41-42.



of the previous dyads (3.101). The climax at measure 53 involves an increase to four-note chords, unifying both main sections through the use of thickly textured chromatic arrivals.

Example 3.101. Hofmann, “L’Orient et l’Occident,” measures 48-55.

In “L’Orient et l’Occident,” Hofmann is displaying the possibilities of creative changes with each presentation of a single line. He uses impressionist harmonic tendencies such as quintal/quartal harmony, seconds, modes, whole-tone scales, augmented chords, bell tones, in a variety of registers. Subtle variations to the rhythmic subdivisions occur on subsequent presentations of the line in both works. The recurring

statements are presented in successively thicker textures, leading to the climax and unifying the entire section. In “L’Occident,” the harmonic language, complete with thirds and added notes, contrasts with the open-fifths of “L’Orient.” Enharmonic spellings of added-note jazz harmonies lead to a cadence in a different key area to provide a logically unified and symmetrical four-measure phrase structure. Unity is also achieved through a regular recurring rhythm in both works.

“Le Sanctuaire” (The Sanctuary), the last of the “Three Impressions,” utilizes contrasting tonal color, achieved by dissonant arpeggios, tremolos and registral shifts for impressionistic effect. Other distinctive features include dramatic dynamic changes, motivic unity, chromaticism, technical virtuosity, the use of extended registers for a wide range of sound, and the stretching of traditional boundaries of harmony and rhythm. Metric organization is particularly significant in this work since there are no bar lines nor time signatures. A formal overview of motives with a basic harmonic outline is provided in Table 3.7 (where 2/5 indicates page 2, staff 5).

Rhythmic instability is created through a changing pulse in “Le Sanctuaire.” Each beat in the A sections (beginning at *Allegro*) is comprised of the beamed six-note groups. Pulses are defined through ascending and descending arpeggio figuration (Example 3.102). Accented bell tones in the highest register are heard at intervals of two to five beats. In the B and C sections, the metric pulse is sometimes determined by contrasting textural or harmonic changes.

Table 3.7. Hofmann, “Le Sanctuaire,” formal outline.

Form: ABCDA Key: E Major		
A (Adagio – Allegro) 1/1 – 2/5 -high register arpeggios I - ii ⁷ - bvi - V/V vii ^{o7} /V - I	B (Allegro) 2/5 – 3/3 -tremolos -contrary motion arpeggios I ⁷ - i ^o	C (Allegro) 3/4 – 6/1 -large chords -arpeggios ii – bii - bvi ⁹ - biii - bVII ⁷ - bvi ⁹ - V ⁷
D (Allegro) 6/1 – 7/2 -large interval arpeggios I (with added 6, b6, 9)	A (Allegro – Adagio) 7/2 – 8/4 -high register arpeggios I - ii ⁷ - vii ⁷ bvi - I	

Example 3.102. Hofmann, “Le Sanctuaire,” page 1, staff 2.

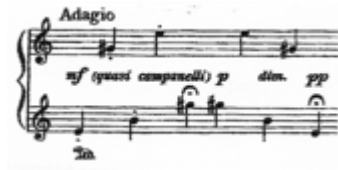


The B section consists of subdivisions of six sixteenths as in the A section but also introduces polyrhythms (four against six) in order to increase rhythmic intensity. The pulse becomes larger in the B section with two beats of tremolos followed by two beats of arpeggios. In the C section, the thickly-textured chords in quarter notes alternate with passages of longer arpeggio flourishes, again creating an unpredictable pulse.

The pulse in the D section is the most ambiguous thus far, displaying nontraditional large metric groupings. A large pulse is established in groups of twelve sixteenths. The octaves in the treble, with their corresponding bass note, highlight the pulse in the busy arpeggiated texture. Toward the end of the section, sforzandos occur on these beats, emphasizing a regular meter.

The unique rhythm in this work is complemented by the distinctive harmony, with dissonant tonal colorings. The pure E major tonal center found at the beginning and end of the piece is emphasized by the very deliberate arpeggiation in the opening and closing measures (Example 3.103). This pattern of figuration continues in the ensuing *Allegro*,

Example 3.103. Hofmann, “Le Sanctuaire,” page 1, staff 1.



with added tones for dissonance and harmonic instability. Dissonant tones are given emphasis by their appearance in the highest register. They form intervals of major and minor sixths and sevenths with the root of the prevailing harmony, providing constant harmonic instability and unpredictability in both A sections. After an extensive opening in E major, the harmony changes as the melodic line becomes increasingly dissonant with its corresponding arpeggio (Example 3.104). A reduction of the basic harmonic progression is shown in Table 3.8.

Example 3.104. Hofmann, “Le Sanctuaire,” page 1, staff 3.



Harmonic instability also prevails through the B section. The harmonic progression is mostly non-functional within a single key with non-harmonic tones in the broken chord figuration (Example 3.105). Section C is harmonically unstable with its passing stepwise triads moving through momentary keys above while the lower register

Table 3.8. Hofmann, “Le Sanctuaire,” B, C, and D sections, harmonic reduction.

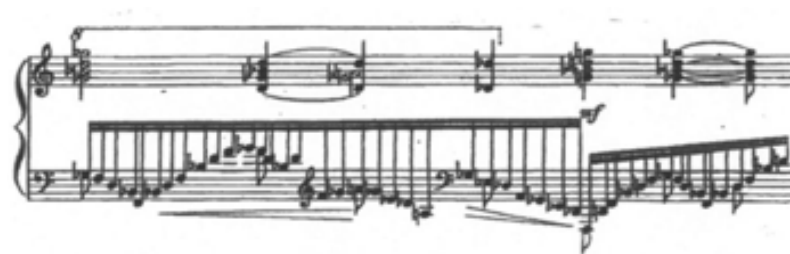
Page/Staff	Section	Harmony	Motives
2/5 – 3/3	A and B	I ⁷ , Vii ^{o7} /V, I	Arpeggios
3/4 – 4/1	C	ii, bII ^{aug} , V/ii, bii	Four-note Chords
4/2-3	C	bVI ⁹	Arpeggios
4/3 – 5/1	C	bVI ⁹ , bVII, bbiii ^{aug} bV, i ^{o7}	Four-note Chords
5/5 – 5/2	C	bVII ⁹	Arpeggios
5/3	C	bVI ⁹	Arpeggios/Chords
5/4	C	bVI (C Mixolydian)	Arpeggios/Thirds
6/1	C	V ⁷ (B Mixolydian)	Arpeggios/Thirds
6/1 – 7/2	D and A	I	Arpeggios/Octaves

Example 3.105. Hofmann, “Le Sanctuaire,” page 3, staff 1.



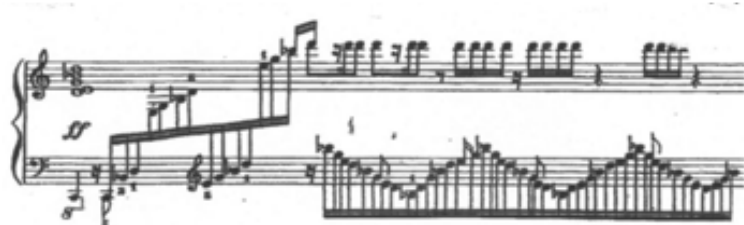
consists of two dissonant arpeggios, preventing any harmonic resolution (Example 3.106).

Example 3.106. Hofmann, “Le Sanctuaire,” page 4, staff 4.



Temporary harmonic stability in section C is periodically found where the given chord is arpeggiated and prolonged over several beats, as in, for example, C⁹ and D-flat⁹ for two staves on page 4, staff 2 and 5/1-2 (Example 3.107). The prolonged D-flat arpeggio (5/end of 1) will move chromatically to C⁹ again (5/3), providing a sense of stability around the

Example 3.107. Hofmann, “Le Sanctuaire,” page 4, staff 2.



F major key area. However, F major functions as flat-II (Neapolitan), heading toward the key of E major in the climax. Intensity toward the climax builds further through two ascending scales in thirds, in C Mixolydian, followed by the dominant, B Mixolydian (Example 3.108).

Example 3.108. Hofmann, “Le Sanctuaire,” page 5, staff 4 - page 6, staff 1.



Section D presents the E major arpeggio in large intervals with added dissonant tones 6 and flat-6. The harmony changes from tonic only twice, temporarily (page 6, staves 2-3), to a V^{13b9} over a bass pedal-tone E. Bass arpeggiation of the E major chord follows (page 6, staff 3) with the ninth (F-sharp) in the treble, in addition to the dissonant 6 and flat-6 (Example 3.109).

Example 3.109. Hofmann, “Le Sanctuaire,” page 6, staves 2-3.



Dissonance is gradually reduced as the ninths disappear. C-natural is the only remaining dissonant tone, the same sonority heard at the opening of the *Allegro*. The return of A is a shortened restatement of the opening harmonic material (Example 3.110).

Example 3.110. Hofmann, “Le Sanctuaire,” page 7, staff 2.



In the return of the A section, dissonance is again gradually reduced. In the first A section, the melodic pattern is repeated, but in the return of A, a repeat of C-sharp – C-natural follows, leaving the C-natural as the only prolonged dissonant tone against E major harmony. Finally, even C-natural disappears, yielding the pure E major arpeggio (Example 3.111).

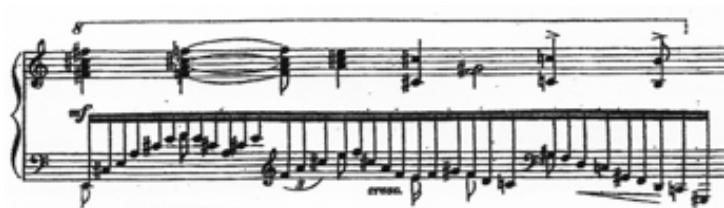
Motives provide unity with tones derived from the two-note slur in the A section. For instance, the following pairs of tones are found in different rhythmic, tonal, and textural guises throughout the piece, providing motivic coherence and shape from section

Example 3.111. Hofmann, “Le Sanctuaire,” page 8, staff 4.



to section: C/B, C-sharp/B, and F-sharp/E. Hofmann marks this motivic idea significantly in the texture with slur indications, accents, stems going in the opposite direction, or by placement of these tones in the highest part of the sound mass. The C/B slur from Example 3.102 is later marked by octaves in the highest range with accents in section C (Example 3.112). Example 3.113 also illustrates the stepwise two-note motive marked with octaves or accents from G-sharp to F double-sharp and C-sharp to C-natural. In the B section, the stepwise two-note motive recurs throughout the section transformed into a tremolo between D-sharp and E, thus transformed rhythmically and texturally (Example 3.114).

Example 3.112. Hofmann, “Le Sanctuaire,” page 4, staff 1.

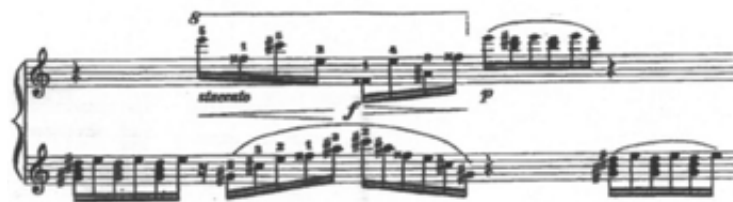


Example 3.113. Hofmann, “Le Sanctuaire,” page 6, staff 2.



Dramatic contrasts in texture and dynamics are significant hallmarks of this work. The textural changes occur mostly between sections, but the C section demonstrates

Example 3.114. Hofmann, “Le Sanctuaire,” page 3, staff 1.



alternation between large blocked chords to broken chords. In the D section, the arpeggios create an imposing sonority, with larger intervals and an expanded range, resulting in a thicker texture. Dramatic dynamic changes are shown in Example 3.114 and heard consistently throughout all sections of the work.

The light textured arpeggios characterize the outer A sections and contrast with thicker textures and extended registers of the piano in the B, C, and D sections. The ascending and descending arpeggios in the A section remain only in treble while the E above middle C recurs throughout the section as a pedal-tone (Example 3.115). Textural change introduces the B section (page 2, end of staff 5) on the tremolo from E to D-sharp. Intensity grows as the tremolos alternate with the arpeggios. Tonal coloring in the texture is created by a leap to a higher register with dissonant tones in varied articulation (legato and staccato) in contrary motion (Example 3.116).

Example 3.115. Hofmann, “Le Sanctuaire,” page 2, staff 1.



Finally, the lower register descends to a low bass E by the fourth staff as triadic stepwise chords present a large range between treble and bass. This significantly large range between triads and arpeggios spans over four octaves. The largely stepwise and

Example 3.116. Hofmann, “Le Sanctuaire,” page 3, staff 2.



melodic character of the chords in the C section provides striking contrast with the texture in the B section which thus far has presented the impressionistic tonal coloring of registral shifts and dissonantly-colored arpeggios (Example 3.117).

Example 3.117. Hofmann, “Le Sanctuaire,” page 3, staff 4.



In the C section, the alternation of two staves of triads with two staves of ascending and descending arpeggio flourishes creates a sense of extreme instability in the texture to build intensity into the climax. In the ensuing climax of section D, the texture is the thickest in the entire work and marked *fortissimo* for intensity. Arpeggios in large intervals, in treble and bass together, span several registers of the piano until the return of the A section. The accents on 6, flat-6, and 9 highlight the dissonance. The bass arpeggiation of E major is marked with *sforzandi* to emphasize the sonority of the lower register in the texture. It provides culmination to the climax section with the return of the A section shortly following (Example 3.118).

In general, “Le Sanctuaire” builds to its intense climax through textural changes, chromatic harmony, an expansion of traditional metric organization, large intervals, thick

Example 3.118. Hofmann, “Le Sanctuaire,” page 7, staff 1.



textures, and dramatic dynamic changes. The absence of bar lines makes the performer search for other forms of pulse dictated by regular subdivisions of six sixteenth-notes (in the A section), textural changes, dissonant tones in the highest part of the texture, accents, and sforzandi. Unity is achieved through the underlying two-note slur motive and by the return of the A section material.

CHAPTER IV

SUMMARY AND CONCLUSION

Many of Hofmann's works follow the Romantic tradition with added characteristics of impressionism and neoclassicism. The Neoclassic "Theme with Variations and Fugue," the progressive notion of absence of bar lines in "Le Sanctuaire," the simplistic accompaniments in "Barcarolla" (an early student work) and the more complex impressionistic sonorities of "L'Orient et l'Occident" all display a wide variety of musical language. The traditional recurrence of rhythm and motives provides logical unity in these works. Analysis produces ample evidence of their frequently experimental character.

Although many of Hofmann's works did not achieve a permanent place in piano repertoire, they still receive performances by current pianists. The exceptional accolades given Hofmann as a performing artist would naturally stimulate an interest in his own creative work, and pianists might well benefit from an investigation of it. His remarkable genius and tendencies toward experimentation, evidenced by over 60 patents of mechanical inventions and automobile accessories, is also evident in over 100 musical compositions.

Hofmann's works do not portray a progression of style from period to period as with Beethoven, for instance. Instead, the tendency is toward fresh experiments employing new forms and parameters. The proclivity toward quiet experimentation is evident by the use of the pseudonym Michel Dvorsky, the name under which later works

of Hofmann appeared, possibly reflecting the composer's wish that these pieces remain in the realm of fantastic personal experiments.

The selected analyzed works all display Hofmann's creativity while working among various traditional styles. The most conservative of all the selected works, "Barcarolla," shows variety of articulation and coloristic gestures with arpeggios in shifting registers, while the harmony is enhanced with chromaticism and ornaments in the melodic line. The "Theme with Variations and Fugue" also shows Hofmann working creatively while adhering to this traditional and strict form. The unity achieved through return of the theme or harmonic progression throughout is balanced by the progressive variations with only rare correlations to the theme in their stylistic, harmonic or textural variety. As the Fugue subject goes through an extensive series of episodes, changes in harmonic rhythm occur as range, sonority and texture increase.

Hofmann's experimental tendencies are displayed in "L'Orient et l'Occident" with the creative subtle changes to each melodic line. The increasingly thick textures with each presentation of the line prevents any possibility of dull repetition. The unpredictable dynamic changes and displacement of meter in "Penguin" also demonstrate this experimental character. The two-against-three polyrhythms are arresting and angular while the prevention of harmonic repose through dissonance and diatonic seventh chords prevails.

"Le Sanctuaire" is perhaps the most experimental of all the selected works, since the performer must search for organization without the benefit of bar lines. The intense climax shows Hofmann experimenting not only with non-traditional metric organization, but also with changing textures, chromaticism, technical virtuosity, and dramatic

dynamic changes. The use of impressionistic modal scales, whole tones and registral shifts are all creatively used. Significant to all the analyzed works is Hofmann's creative manipulation of a variety of textures while abiding within the traditional form and harmonic structure.

This literature has its significant place among pianists who take an interest in works of composer-pianists. Although Hofmann's works didn't achieve as much popularity as those of such composer-pianists as Anton Rubinstein and Leopold Godowsky, the great variety found in them demonstrates Hofmann's desire for creative composition. The compositions of great performers often reflect the musical styles they have mastered. In Hofmann's case, his performed repertoire was mostly from the Romantic era.

Compositions of Hofmann worth further study would include those that he chose to perform frequently on his own concert programs. These include, most importantly, his "Chromaticon for Piano and Orchestra," "Kaleidoskop Op. 40, No. 4," "Berceuse," and "Waltz." The "Berceuse" and "Waltz" are among several other categories of smaller character pieces he performed, while the "Kaleidoskop" is a work on a larger scale. The scores to "Berceuse" and "Poeme" include brief notes on interpretation, pedaling, form and structure.

Pianists and students looking for a unique study for the left hand alone should be aware of Hofmann's "Etude Op. 32." In three main sections, this work is a compendium of musical techniques for the left hand. Other works in a similar style to "Barcarolla" analyzed here, is "The Devil's Mill" and "Elegy." Regarding the many character pieces from the middle period works, "Complaint" (a Nocturne) is similar to Chopin's

expressive melody over accompaniment style. Other significant larger solo works by Hofmann include the other pieces in “Charakterskizzen Op. 40” of which “Kaleidoskop” is No. 4. The other works in the set, “Vision,” “Jadis,” and “Nenien,” incorporate rhythmic and textural variety in a late Romantic style. All of these works merit further study by pianists and musicians alike.

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APPENDIX A:
RECITAL PROGRAM 1

University of South Carolina School of Music

Presents

STEVEN MASTROGIACOMO, *piano*

in

Doctoral Recital

Thursday, April 12, 2007

5:30 p.m.

Recital Hall

Images, Book I

Reflets dans l'eau

Hommage a Rameau

Mouvement

Claude Debussy

(1862-1918)

Prelude and Fugue in G-Sharp Minor, Opus 87, No. 12

Dmitri Shostakovich

(1906-1975)

Sonata in A Major, Opus 101

Etwas lebhaft, und mit der innigsten Empfindung

Lebhaft. Marschmassig

Langsam und sehnsuchtsvoll

Geschwinde, doch nicht zu sehr, und mit Entschlossenheit

Ludwig van Beethoven

(1770-1827)

Ballade in G Minor, Opus 23

Frederic Chopin

(1810-1849)

Mr. Mastrogiacomo is a student of Charles Fugo. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.

APPENDIX B:

RECITAL PROGRAM 2

University of South Carolina School of Music

Presents

STEVEN MASTROGIACOMO, *piano*

in

Doctoral Chamber Recital

Monday, March 24, 2008 · 5:30 PM · Recital Hall

Assisted by

Stacy Wiley, *violin*

Christopher Neely, *viola*

Michael King, *cello*

Trio in C Major, K. 548

Allegro

Andante cantabile

Allegro

Wolfgang Amadeus Mozart

(1756-1791)

Quartet in C Minor, Op. 60

Allegro non troppo

Scherzo: Allegro

Andante

Finale: Allegro comodo

Johannes Brahms

(1833-1897)

Mr. Mastrogiacomo is a student of Charles Fugo. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.

APPENDIX C:

RECITAL PROGRAM 3

University of South Carolina School of Music

Presents

STEVEN MASTROGIACOMO, *piano*

in

Doctoral Recital

Friday, April 25, 2008 · 5:30 PM · Recital Hall

Sonata in E Minor, Hob. XVI/34

Franz Joseph Haydn
(1732-1809)

Presto

Adagio

Molto vivace

Excursions, Op. 20

Samuel Barber
(1910-1981)

Un poco allegro

In slow blues tempo

Allegretto

Allegro molto

Klavierstücke, Op. 118

Johannes Brahms
(1833-1897)

Intermezzo in A Minor

Intermezzo in A Major

Ballade in G Minor

Intermezzo in F Minor

Romanze in F Major

Intermezzo in E-flat Minor

Mephisto Waltz

Franz Liszt
(1811-1886)

Mr. Mastrogiacomo is a student of Charles Fugo. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.

APPENDIX D:
RECITAL PROGRAM 4

University of South Carolina School of Music

Presents

STEVEN MASTROGIACOMO, *piano*

in

Doctoral Recital

Thursday, March 26, 2009 · 7:30 PM · Recital Hall

Sonata in B-flat Major, K. 281

Allegro

Andante amoroso

Rondeau: Allegro

W.A. Mozart

(1756-1791)

Variations on the Name *Abegg*, Opus 1

Robert Schumann

(1810-1856)

Piano Variations (1930)

Aaron Copland

(1900-1990)

Prelude in E Major, Opus 32, No. 3

Etude-Tableau in C-sharp Minor, Opus 33, No. 9

Moment Musical in E Minor, Opus 16, No. 4

Prelude in G Major, Opus 32, No. 5

Prelude in G-flat Major, Opus 23, No. 10

Etude-Tableau in E-flat Minor, Opus 39, No. 5

Sergei Rachmaninoff

(1873-1943)

Mr. Mastrogiacomo is a student of Charles Fugo. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.